UCLA CENTER FOR THE PERFORMING ARTS 1992-93 SEASON

SPRING 1993
CALENDAR OF EVENTS

Royce Hall (R) **Wadsworth Theater (W)** **Schoenberg Hall (S)**

MARCH 1993

Sat. & Sun., 27-28	Powaqqatsi/Live! (R)
Sat., 27	Loretta Livingston & Dancers "The GRANDMA MOSES Project" (W)

APRIL 1993

Fri. & Sat., 2-3	Joe Goode Performance Group (W)
Sat., 3	Australian Chamber Orchestra (R)
Sun., 4	American Youth Symphony (R)
Sat., 10	The Arden Trio (S)
Wed.-Sun., 14-18	Alvin Ailey American Dance Theater (R)
Fri., 23	Handel & Haydn Society with Christopher Hogwood (R)
Sun., 25	Music for Mischa (S)
Fri., 30	Lewitzky Dance Company (R)

MAY 1993

Sat., 1	Paul Dresher Ensemble, "Awed Behavior" (R)
Fri., 7	Los Angeles Chamber Orchestra (R)
Sat., 8	Lewitzky Dance Company (R)
Sat., 8	Kronos Quartet (W)
Fri., 14	Billy Taylor Trio with Turtle Island String Quartet (R)
Sat., 15	Kathleen Battle (R)
Sun., 16	Picnic and Concert with the Winds (S)
Sun., 16	American Youth Symphony (R)

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Friday, April 23, 1993, at 8:00 p.m., Royce Hall

UCLA Center for the Performing Arts

presents

THE HANDEL & HAYDN SOCIETY

Christopher Hogwood, *Artistic Director*

One Hundred Seventy-Eighth Season, 1992-93

CHRISTOPHER HOGWOOD

Conductor

PROGRAM

Carl Philipp Emanuel BACH	Symphony in B-flat Major, Wot. 182/2 *Allegro di molto* *Poco adagio* *Presto*
Wolfgang Amadé MOZART	Fugue for organ in g minor, K. 401
Johann Sebastian BACH	Singet dem Herrn ein neues Lied, BWV 225

INTERMISSION

George Frideric HANDEL *(orch. W.A. Mozart)*	Ode auf St. Caecilia, K. 592

Lynne Dawson, *soprano*
John Mark Ainsley, *tenor*
Mark McSweeney, *baritone*

CenterStage pre-performance discussion at 7:00 p.m.:
John Mark Ainsley, *tenor*

Tonight's performance is made possible, in part,
through the generosity of the Royce Center Circle, and
JAN TURNER GALLERY

The UCLA Center for the Performing Arts gratefully acknowledges
KUSC's outstanding service to the cultural community of Southern California.

The Handel & Haydn Society is supported, in part, by a generous grant from the National Endowment for the Arts.

PROGRAM NOTES

by Steven Ledbetter

GOTTFRIED VAN SWIETEN

We have Haydn's word for it that Baron Gottfried van Swieten (1733-1803) was a stiff, crusty individual and that he wrote music "as stiff as himself"; but van Swieten had the gift of enthusiasm, and he used it to spark others in fruitful ways. He thus holds a position in the history of music far greater than what it might be if it were based solely on the quality of his own amateurish compositions. His life intersected indirectly with two older composers -- J.S. Bach and Handel -- and directly with four of his greatest contemporaries -- C.P.E. Bach, Mozart, Haydn and Beethoven.

Born in Leiden, Holland, van Swieten moved to Vienna at the age of 12 when his father was appointed personal physician to Empress Maria Theresa. There, van Swieten undertook diplomatic training at an exclusive Jesuit school, and served in several posts, of which the major one was to Berlin in 1770-77. While he was there, he developed a taste for the musical style of northern Germany, especially that of J.S. Bach and Handel, who were still highly regarded there among a circle of enthusiasts and whose music was far more austere than the Italianate operas that were then predominant in Vienna. The Princess Anna Amalia (herself a composer of modest attainments) ostensibly had a Kapellmeister none other than C.P.E Bach, the most influential and wide-ranging of J.S. Bach's many musical offspring. After his return to Vienna, van Swieten became Prefect of the Imperial Library and kept the post until his death.

During his years in Vienna, van Swieten constantly encouraged and arranged for performances of the music of the two Bachs and Handel. Mozart was drawn into van Swieten's circle immediately after his arrival in Vienna in 1781. He took part regularly in the informal Sunday music-making at van Swieten's, where the old masters were revisited. His interest grew to the point that he began attempting imitations of Baroque genres and later, at van Swieten's instigation, fleshing out the orchestration of several major works by Handel for performance in Vienna. After Mozart's death, van Swieten became more actively involved with haydn, and this led in the end to actual collaboration on the two great Haydn oratorios, **The Creation** and **The Seasons.** Toward the end of his life, van Swieten received the dedication of Beethoven's **First Symphony.**

VAN SWIETEN AND C.P.E. BACH

Carl Philipp Emanuel Bach, or Emanuel as he was called, was the second surviving son of Johann Sebastian and, after his father, the most significant composer in the family. He spent nearly 30 years of his life in the service of the music-loving king, Frederick the Great, who was a rather good flute player and composer himself. But Frederick's musical taste was very conservative. Emanuel must have found the royal taste an irksome restraint on his imagination. When Telemann died in Hamburg in 1767, Emanuel applied for the post and was eventually appointed. For him, the change offered the opportunity to spread his wings at last.

Since he still had a titular post in Berlin, Emanuel no doubt came back rather frequently, and he certainly sent along his recent compositions. He must have met van Swieten on one of these trips, and the two clearly hit it off. In 1773, the baron commissioned a set of six symphonies, and reportedly invited the composer to "let himself go entirely without taking into account the difficulties of execution which necessarily must arise as a result." Bach's response was a series of symphonies for string orchestra, works of remarkable novelty. Though conservative in having only three movements, laid out in a fast-slow-fast configuration, the symphonies in all other respects display harmonic daring, thematic sweep and rhythmic energy, combining the gently expressive qualities known as Empfindsamkeit (roughly translatable as "full of feeling") and the dark energy of the Sturm und Drang ("storm and stress"). Despite van Swieten's interest in "old" music, this symphony's subjective style is remarkably modern for the day and is marked in its slow movement by an intense chromatic line.

MOZART AND OLD STYLES

We know that in 1782, soon after becoming involved in van Swieten's "early music" parties, Mozart started writing fugues. On April 20, he sent his sister a three-part fugue he had just written and explained that, when he brought home from van Swieten's scores "all the works of Handel and Sebastian Bach" (this is unlikely!), Constanze "absolutely fell in love with them" and encouraged Mozart to write down some of his fugues. That year seems to have been something of a "fugue year" for Mozart. Thus, when a manuscript of an organ fugue in g minor (K. 401 [375e]) appeared after Mozart's death, Johann André declared unhesitatingly that it was the product of the year 1782, a view with which the modern Mozart scholar, Alfred Einstein, concurred. This would, of course, make this fugue one of the pieces specifically inspired by Mozart's connection with van Swieten. More recently, a close analysis of the handwriting suggests that Mozart had written the piece nearly a decade earlier.

A greater mystery involves the fact that the work is so close to being completed in Mozart's hand -- the last eight measures, out of a total of 103, were added by Maximilian Stadler. One wonders why on earth he didn't take the few moments it would have required to finish the score completely. In any case, the close-wrought fugal structure (with a middle section that inverts the subject in all four voices) demonstrates yet again Mozart's astonishing ability to absorb and recreate diverse musical styles.

MOZART VISITS BACH

J.S. Bach left six works identified as "motets." Few terms in the history of music have longer pedigrees or have more meanings. For Bach, the motet was a setting for several voice parts of a sacred text in which each phrase received its own musical treatment according to the significance of the words. That tradition was already an old one in Bach's day, going back to the high Renaissance of the 16th century. Bach's motets were composed for various occasions outside the regular liturgy. Whatever their purpose, the motets are a rich demonstration of his ability to write music that translates every word, every phrase into an expressive detail without losing sight of the overall architecture.

Singet dem Herrn ein neues Lied ("Sing unto the Lord a new song") may have been composed for the birthday of Friedrich August, King of Poland and Elector of Saxony and performed on May 12, 1727. The outer movements set verses from Psalm 149 and 150, respectively, while the central movement offers a different text for each component of the double chorus: a chorale movement based on the third stanza of *Nun lob mein Seel'den Herren* ("Praise the Lord, O my soul") in Choir 2, against which Choir 1 sings, in a free setting, a text related to another chorale, *O Ewigkeit, du Donnerwort* ("Eternity, word of thunder"). It was this motet that Mozart heard when he visited Leipzig in 1789, and was so taken by delight after the first few measures that he cried out, "What is this? -- Now, there is something one can learn from!"

MOZART ARRANGES HANDEL

Aside from his weekly participation in performances at Baron van Swieten's, Mozart undertook on four occasions to rescore major works by Handel (**Acis and Galatea, Messiah, Alexander's Feast** and **Ode for St. Cecilia's Day**) for performance in Vienna a half-century or more after the original performances in London. These arrangements were, in the first instance, practical in nature, made to adapt the "outmoded" Baroque scoring, particularly the improvised harpsichord part in the continuo, and to provide the harmonies for the middle of the texture in another way, usually with wind parts.

Cecilia, a saint and martyr of the early Christian church, has been regarded as the patron saint of music from the late-15th century onward. Painters such as Raphael, Rubens and Poussin have depicted her playing beautiful Renaissance and Baroque organs, while composers have sung her praises and that of her art. Despite uncertainty about her actual existence, she was believed from the fifth century onward to be a saint. Only in the 15th century did she suddenly become the patroness of music. By the late 16th century, she began to be celebrated in festivals on her feast day, November 22. The earliest of these took place at Evreux, in France, but the custom became regularly established in England a century later.

The tradition of Cecilian odes grew up in a time when music was very much the object of attention from poets -- not so much real music as played and heard in the living culture, but music as a symbol of other things. Perhaps the most important symbolic use of music was to represent cosmic harmony, ranging from the order of the celestial bodies visible in the sky to the psychological harmony of the various states of the human soul. Still, as the rift between traditional cosmology and modern science developed in the 17th century, the poets began to celebrate music more and more for its own sensual delights, while still drawing upon the imagery of centuries past.

The English poet John Dryden wrote two different texts designed to serve as odes for St. Cecilia festivals, and Handel set both of them. He set the first, **Alexander's Feast,** in 1736. The following year, Handel suffered a stroke that left him partially paralyzed for a time. He found that it was increasingly difficult to invent new thematic material, though he never had any problem developing it once it existed. More and more, he resorted to starting pieces with themes adapted from an earlier work of his own or even that of another composer -- a practice that has sometimes led to charges of plagiarism, not least with his next Cecilian ode. Whether or not Handel's use of other men's musical ideas was a necessary response to his stroke, he never simply stole the material he used unchanged. Every time he borrowed another's ideas, he recast them so thoroughly as to make them virtually new works.

In the fall of 1739, Handel was enjoying a renewed compositional vigor. In September and October, he followed up **Ode for St. Cecilia's Day,** composed in just 10 days, with the set of **Concerti Grossi, Opus 6.** By this time, Handel was near the end of his career as a composer of Italian operas, since the public support for that genre was rapidly disappearing. But, he had not yet entirely convinced himself that composition of choral-dramatic works in English was to be his future path. Still, Handel decided in the fall of 1739 to produce a Cecilian concert on his own with a new composition. He chose Dryden's first Cecilian ode, a traditional poem in praise of music without any semblance of a plot. Dryden treats "Harmony" as the power from which "this universal frame began," calling order out of chaos. Most of the poem, though, deals with music's various effects on human emotions, providing the composer with the challenge of recreating those effects. It was customary to provide the opportunity for praise of the trumpet, flute, violin and organ (in that order, supposed to represent successively closer approaches to divine perfection), culminating in the human voice -- more perfect than any instrument, because it alone could sing God's praises. This progression of Dryden's ode leads to his most original stroke: as music organized the universe at the beginning of all, so a final trumpet, "heard on high," shall draw all things to an end.

Following the overture, Dryden's opening words call up the image of Music as the grand organizing force of the universe, and Handel's accompanied recitative, richly studded with diminished seventh chords, depicts primordial Nature lying "underneath a heap of jarring atoms." The "tuneful voice" from on high sings the arpeggiation of a major triad ("Arise, arise"), summoning the traditional atoms of the universe of earth, air, water and fire ("cold and hot and moist and dry") into order. The result is a grand D Major chorus celebrating the effects of "heav'nly harmony" on the universe, setting up the great chain of being "through all the compass of the notes" (depicted in melodies running up and down the scale) to Man himself.

The following sequence of movements brings the traditional elements of praise. First comes Music herself, arousing passion in the human breast; the trumpet, inspiring acts of heroism (with a brief quotation from Purcell's King Arthur, where Dryden had already used the words "The double, double, double beat [of the thund'ring drum]"; the flute and the lute (a convenient rhyme for the poet, and a convenient cue to the composer); violins reflecting the image of rage and other "jealous pangs" beloved of Baroque opera composers; and finally, the organ, supposedly Cecilia's own instrument, is praised in almost the same fulsome terms as Music herself.

The last three numbers form an extended and connected movement. We have reached the ultimate point, the praise of the human voice, which surpasses any instrument. The instruments, after all, can sway human passions; but the "vocal breath" added to the organ's sound caused an angel to mistake earth for heaven. The soprano's aria, with an unexpectedly bouncy accompaniment *alla Hompipe*, moves from d minor to F Major, as the singer tells of the wonderful effects of music in the stories of Orpheus. But the aria fails to close in the home key. Instead, the brief connecting recitative takes us to the dominant of D, and the final solo and chorus ring out in a bright D Major. Handel, taking a tune from Moffat's collection, arranges it so that the solo soprano, utterly unaccompanied, sings the opening words, to be echoed by the full orchestra and chorus in richest harmony. Handel shows the power of "sacred lays," in that this single clarion voice causes the spheres to move, and the last trumpet call "untunes the sky" in a gloriously sonorous final chorus. In this great paean to the art of Music, Handel, van Swieten and Mozart all shared in their celebration of the art.

-- Steven Ledbetter is the musicologist and program annotator for the Boston Symphony Orchestra.

SINGET DEM HERRN EIN NEUES LIED

I

Singet dem Herrn ein neues Lied,
die Gemeine der Heiligen sollen ihn loben.
Israel freue sich des, der ihn gemacht hat.
Die Kinder Zion sei'n frölich über ihrem Könige,
sie sollen loben seinen Namen im Reigen:
mit Pauken und Harfen sollen sie ihm spielen.

II

Chorale (Second choir)
Wie sich ein Vater erbarmet
über seine junge Kinderlein,
so tut der Herr uns allen,
so wir ihn kindlich fürchten rein.
Er kennt das arm Gemächte,
Gott weiss, wir sind nur Staub,
gleichwie das Gras vom Rechen,
ein Blum und fallend Laub!
Der Wind nur drüber wehet,
so ist es nicht mehr da,
also der Mensch vergehet,
sein End das ist ihm nah.

Aria (First choir)
Gott, nimm dich ferner unser an,
denn ohne dich ist nichts getan
mit allen unsern Sachen,
Drum sei du unser Schirm und Licht,
und trügt uns unsre Hoffnung nicht,
so wirst du's ferner machen.
Wohl dem, der sich nur steif und fest
auf dich unde deine Huld verlässt.

III

Lobet den Herrn in seinen Taten,
lobet ihn in seinger frossen Herrlichkeit!

(Unison choirs)
Alles, was Odem hat, lobe den Herrn.
Hallelujah!

SING UNTO THE LORD A NEW SONG

I

Sing unto the Lord a new song,
and his praise in the congregation of saints.
Let Israel rejoice in him that made him.

Let the children of Zion be joyful in their King.
Let them praise his name in the dance;
let them sing praises unto him
with the timbrel and harp.

II

As a father is merciful
to his little children,
so is the Lord merciful to us all,
as long as we are obedient and pure.
He knows our frailty,
God knows we are but dust,
as the grass and flower and foliage,
falling under the rake.
Let but the wind breathe over it
and it is gone.
Thus man passes away,
his end is at hand.

Oh Lord, continue to care for us,
for without Thee
all our striving comes to nothing.
Be then our shield and light,
and if our hope does not deceive us,
Thou shalt continue to be so.
Happy is he who, without wavering,
puts his trust in Thee and Thy bounty.

III

Praise the Lord for His mighty acts.
Praise Him according to His excellent greatness.

Let everthing that hath breath praise the Lord. Hallelujah!

ODE FOR ST. CECILIA'S DAY

Overture

Minuetto

Recitativo

TENOR
Durch Harmonie,
durch Himmels Harmonie
entstand das ganze Weltgebäu.

(From Harmony,
from heav'nly harmony,
This universal frame began.)

No. 1 Recitative accompagnato e Coro

TENOR
Natur lag unter einer
Last uneiniger Atom,
ihr Haupt gesenkt hinab.
Die Silberstimm erklang von fern:
ersteh! ersteh! ersteh! du mehr als tot.
Und kalt, und warm, und freucht, und trocken
nahm jedes seinen eig'nen Platz,
gehorsam der Musik.

(When Nature underneath a heap
of jarring atoms lay,
And could not heave her head;
The tuneful voice was heard from high,
"Arise! ye more than dead":
Then cold and hot, and moist and dry,
In order to their stations leap,
And Music's pow'r obey.)

CORO
Durch Harmonie,
durch Himmels Harmonie
enstand das ganze Weltgebäu,
durch Harmonie.
Durch den Bezirk der Noten irrte sie,
und die Oktave schloss zuletzt der Mensch.

(From Harmony,
from heav'nly Harmony,
This universal frame began:
From Harmony to Harmony,
Through all the compass of the notes it ran,
The diapason closing full in Man.)

No. 2 Aria

SOPRANO
Leidenschaften stillt und weckt Musick.
Als Jubal einst die Saiten schlug,
da stand und lauschte der Brüder Schar,
und wundernd fiel sie auf's Gesicht
zu ehren diesen Himmelston.
O nur ein Gott, so dachten sie,
wohnet drin in dem Gewölb' des Saitenspiels,
das tönt so süss, das tönt so schön.
Leiden schaften stillt und weckt Musik.

(What passion cannot Music raise and quell!
When Jubal struck the chorded shell,
His list'ning brethren stood around,
And, wond'ring, on their faces fell,

To worship that celestial sound.
Less than a God they thought there could not dwell
Within the hollow of that shell.
That spoke so sweetly and so well.
What passion cannot Music raise and quell!)

No. 3 Aria e Coro

TENOR
Trompete, dein Schmettern erweckt uns zum Streit,
mit hellerem Zornlaut und tödlichem Lärm.
Trommel Doppelschlag rollt wie Donner hohl,
schreit: horch! der Feind kommt!
greift an! denn zur Flucht ist's zu spät.

(The Trumpet's loud clangor excites us to arms
With shrill notes of anger, and mortal alarms.
The double, double, double beat
of the thund'ring Drum cries, hark! the foes come:
Charge, charge! tis too late to retreat.

CORO
Tormpete, dein Schmettern erweckt uns zum Streit,
mit hellerem Zornlaut und tödlichem Lärm.
Trommel Doppelschlag rollt wie Donner hohl,
schreit: horch! der Feind kommt!
greift an! denn zur Flucht ist's zu spät.

(The Trumpet's loud clangor excites us to arms
With shrill notes of anger, and mortal alarms.
The double, double, double beat
of the thund'ring Drum cries, hark! the foes come:
Charge, charge! tis too late to retreat.

No. 4 Marcia

No. 5 Aria

SOPRANO
Der Flöte Klageton beseufzt in Trauernoten
di Qual trostloser Liebe, zu Grabe wispert sie,
die sanfte Laute.

(The soft complaining Flute in dying notes discovers
The woes of hopeless lovers,
Whose dirge is whisper'd by the warbling Lute.)

No. 6 Aria

TENOR
Scharf klingt der Geigenton von Eifersucht
und von Verzweiflung,
Wut und Rasen und Erbitt'rung tiefer Qual
und höchster Liebe für die stolze Siegerin.

(Sharp Violins proclaim their jealous pangs and desparation,
Fury, frantic indignation,
Depth of pains, and height of passion,
For the fair disdainful dame.)

No. 7 Aria

SOPRANO
Doch o! wer preiset ganz
und wer erhebt genug
der heil'gen Orgel Lob?
Sang, der Gottheits Leibe weckt,
Sang, der auf zum Himmel fleugt
und zum Engelchore stimmt.

(But oh! what art can teach,
What human voice can reach
The sacred Organ's praise!
Note inspiring holy love,
Notes that wing their heav'nly ways
To join the choirs above.)

No. 8 Aria

BASS
Orpheus gewann ein wildes Volk,
und Baum entwurzelt folgten ihm,
sie zog der Ton seiner Leier.

(Orpheus could lead the savage race,
And trees uprooted left their place,
Sequacious of the Lyre.)

No. 9 Recitative accompagnato e Coro

TENOR
Doch du, Caecilia, tat'st der Wunder mehr,
wenn zu der Orgel
Deine Stimm'erklang,
denn Seraphim erscheinen schnell,
im Wahn, hier sei der Himmel.

(But bright Cecilia rais'd the wonder high'r
When to her Organ vocal breath was giv'n,
An angel heard, and straight appear'd,
Mistaking earth for heaven.)

CORO
Wie durch die Macht des heil'gen sang's,
der Sphären Tanz begann,
und Seligen des Schöpfers Preis durch's
All der Welt ertönt,
so, wenn der letzte Schreckenstag
zerstückte Schöpfung die verzehrt,
so, wenn der letzte Schreckenstag
zerstückte Schöpfung dich zerstört.
Er schallt die Posaune von der Höh'.

(As from the pow'r of sacred lays
The spheres began to move;
And sung the great Creator's praise
To all the bless'd above:
So when the last and dreadful hour,
This crumbling pageant shall devour;
The Trumpet shall be heard on high,
the dead shall live, the living die,
And Music shall uptune the sky.)

CORO ULTIMO
Was tot ist lebt,
was lebet stirbt,
und Musik tönt die Welt zu Grab.
Es schallt die Posaune von der Höh.
Was lebt, das stirbt,
was tot ist lebt,
und Muisc tönt die Welt zu Grab.

(The dead live,
the living die
and Music accompanies the world to its grave.
The Trumpet resounds from the mountains,
The living die,
the dead live
and Music accompanies the world to its grave.)

THE HANDEL & HAYDN SOCIETY

A leader in "Historically Informed Performance," the Handel & Haydn Society is a premier chorus and period orchestra under the direction of internationally-renowned conductor Christopher Hogwood. With the finest period-instrument players from the United States and abroad, H&H performs the Baroque and Classical repertoire on the instruments and with the techniques of the period, to reveal music as it was meant to be heard.

Founded in 1815, H&H is the oldest continuously performing arts organization in the United States. From its beginning, H&H has had a tradition of innovation, performing several American premieres of Baroque and Classical works. H&H gave the first performance in America of Handel's **Messiah** in 1818, and has been performing the work annually since 1854.

Under Mr. Hogwood's leadership, H&H has achieved national and international acclaim through recordings, national broadcasts and sold-out performances at New York's Lincoln Center, the Chicago Orchestra Hall, the Mostly Mozart Festival, Tanglewood, Worcester's Mechanics Hall, and many other national venues. H&H has three CDs on the London/L'Oiseau-Lyre label; its recording of Mozart's orchestration of Handel's **Acis und Galatea** was released in June 1992, and a fourth recording of Handel's entire **Concerti Grossi, Op. 6**, is due to be released in 1993.

CHRISTOPHER HOGWOOD

Christopher Hogwood is today one of Britain's most internationally active conductors, as well as being a highly successful recording artist for Decca on the London Records/L'Oiseau-Lyre label. Founder of The Academy of Ancient Music in 1973, he now shares with the orchestra a busy international schedule of performances and best-selling recordings. He has been Director of Music of the St. Paul Chamber Orchestra (USA) since September 1988, and will take on the post of Principal Guest Conductor from 1992-93. He is also Artistic Director of Boston's Handel & Haydn Society, the oldest performing artistic association in the United States, which celebrated its 175th anniversary in 1989.

Christopher Hogwood is also in great demand as a guest conductor for a wide range of programs, and has been particularly active in the United States where he has worked with many of the major orchestras, including those in Cleveland, Chicago, Boston, Washington, New York and Los Angeles. Mr. Hogwood has also been active as an operatic conductor. He is currently performing and recording a series of Mozart operas for Decca with The Academy of Ancient Music. Other major projects with The AAM and Decca include performing and recording all of the Haydn Symphonies. He has been involved in a number of prestigious television/video projects, including Vivaldi's "Four Seasons" and Haydn's "The Creation" (which was broadcast on Channel Four Television in the UK) and a programme of Handel operatic arias with Kiri Te Kanawa and The AAM.

Last season, he spent two months in Australia conducting performances of **La Clemenza di Tito** with the Australian Opera and he has been reinvited to conduct Idomeneo with them in 1994. He is a regular guest conductor in Australia, including concerts with the Australian Chamber Orchestra, of whom he is Artistic Advisor. In May 1993, he will tour Australia for the ABC.

Christopher Hogwood tours regularly with The AAM worldwide and this season will visit Japan, the USA, as well as touring extensively in Europe. He also appears as guest conductor with many European and Scandinavian orchestras, including the Berlin Philharmonic, with whom he gave several concerts last season.

Despite his busy conducting schedule, Mr. Hogwood has also written a number of books, including his enormously successful biography of Handel, published by Thames and Hudson. He enjoys a fine reputation as a harpsichordist, both in concerts and in a distinguished series of recordings. He has made a major contribution as scholar and performer to the cause of authenticity in the presentation of Baroque and classical music, and is a successful and popular broadcaster on the widest range of musical topics. Mr. Hogwood was, for three years, honorary professor in the Department of Music at the University of Keele and has now received an Honorary Doctorate from the University. He is also a Fellow of Jesus College, Cambridge.

Mr. Hogwood was created a CBE in the 1989 New Year's Honours List.

LYNNE DAWSON

Lynne Dawson is considered to be one of the most exciting young sopranos to have emerged from Great Britain in the past few years and has worked with all the major British orchestras and also with the Vienna Philharmonic, Boston Symphony and the San Francisco orchestras.

In concert, Ms. Dawson has worked with Vladimir Ashkenazy, Andrew Davis, Carlo Maria Giulini, John Eliot Gardiner, Jane Glover, Christopher Hogwood, Sir Charles Mackerras, Sir Neville Marriner, Franz Welser-Möst, Roger Norrington, Jeffrey Tate, Simon Rattle and Trevor Pinnock. Recent concerts include Bach's **Mass in b minor** at La Scala, Mozart's **Requiem** at the Salzburg Festival and in Rome in the presence of Pope John Paul II (all with Giulini); Mozart's **Requiem** and Mendelssohn's **A Midsummer Night's Dream** in Berlin with Ashkenazy; Mozart's **Zaide** and Berg's **Lulu Suite** with Tate; a major European tour of **Messiah** with Pinnock; Ravel's **Shéhérazade** with the BBC Symphony Orchestra; Britten's **Les Illuminations** at the Châtelet, Paris; Mahler's **Symphony No. 4** with the Bergen Philharmonic; Handel's **Saul** for the Scottish Chamber Orchestra; Poulenc's **Gloria** with Glover; and a tour to Japan of Mozart's **Mass in c minor** with Marriner. She has also appeared at the Salzburg, Vienna and Aix-en-Provence Festivals. In 1989, she made her debut recital at the Wigmore Hall and has recently completed a recital tour of South America.

Recent operatic roles have included Zdenka in **Arabella** at the Châtelet; Pamina in **Die Zauberflöte** for Scottish Opera and for Norrington; Fiordiligi in **Cosi fan tutte** in Naples with Salvatore Accardo; Sandrina in **La finta giardiniera** in Lausanne and at Opera North (including performances at Glyndebourne); **The Faerie Queene** at the Aix-en-Provence Festival; Constanze in **Die Entfürung aus dem Serail** in London and at La Monnaie, Brussels; the Countess in **Le nozze di Figaro** in Strasbourg and, most recently, Graun's **Cleopatra e Cesare** at the Opera unter den Linden in Berlin.

Future operatic performances include Angelika in Handel's **Orlando** at the Théâtre des Champs-Elysées and Donna Elvira in **Don Giovanni** in concert performances with Simon Rattle and the City of Birmingham Symphony Orchestra.

Her large discography includes Bach's **Mass in b minor** (DB/Gardiner), **Messiah** (Hyperion/Christophers), Mozart's **Mass in c minor** (Decca/Hogwood), Monteverdi's **Orfeo** (DG/Gardiner), Handel's **Jephtha** (Philips/Gardiner), Purcell's **Timon of Athens** and **Dioclesian** (Erato/Gardiner), Purcell's **Dido and Aeneas** (DG/Pinnock), Mozart's **Solemn and Dominican Vespers** (EMI/Cleobury), Gluck's **Iphigénie en Aulide** (Erato/Gardiner), Handel's **Saul** (Philips/Gardiner), Mozart's **Requiem** (CBS/Giulini),

Constanze in **Die Entfürung aus dem Serail** (Decca/Hogwood), Brahms' **Requiem** (EMI/Norrington) and Orff's **Carmina Burana** (Decca/Blomstedt) which recently won the 1993 Grammy Award for Best Choral Recording. Lynne Dawson's recording plans include Donna Elvira in **Don Giovanni** (EMI/Norrington), Beethoven's **Symphony No. 9** (Philips/Brüggen), Mendelssohn's **A Midsummer Night's Dream** (EMI/Ashkenazy) and a new recording of **Messiah** (Argo/Cleobury). Future concert appearances include the **St. John Passion** with the Scottish Chamber Orchestra, Handel's **Ode to St. Caecilia** (which she will also record for Decca) with Hogwood in Boston and Haydn's **The Creation** in Paris with Leopold Hager.

JOHN MARK AINSLEY

Since leaving Oxford in 1985, John Mark Ainsley has established a reputation as one of England's most exciting singers of the new generation. Mr. Ainsley's concert engagements have taken him to the Edinburgh, Göttingen, Stuttgart, Vienna and Schleswig-Holstein Festivals. In 1990, he made his American debut with concerts in New York and Boston, and last year he made his debut with the Berlin Philharmonic Orchestra. He has appeared with the leading orchestras in Britain, and future appearances include concerts with the London Classical Players under Roger Norrington, the English Chamber Orchestra under Jeffrey Tate, the Scottish Chamber Orchestra under Charles Mackerras, the BBC Symphony Orchestra under Andrew Davis and the London Philharmonic Orchestra under Franz Welser-Möst and Klaus Tennstedt.

Future concerts outside of Britain include Mendelssohn's **Elijah** with La Chapelle Royale, Bach's **St. Matthew Passion** with the Residentie Orkest under Welser-Möst, and the **St. Matthew** and **St. John Passion** under Peter Schreier in the Musikverein, Vienna.

His many recordings include Mozart's **Mass in c minor** and **Acis and Galatea** with Christopher Hogwood and The Academy of Ancient Music for Decca, Handel's **Saul** with John Eliot Gardiner for Philips, Handel's **Acis and Galatea** and **Joshua** for Hyperion, the title role in Monteverdi's **Orfeo**, Mozart's **Requiem** and Don Ottavio in **Don Giovanni** under Norrington and the role of Charlie in EMI's new recording of **Brigadoon.**

John Mark Ainsley's recent operatic engagements include his first Idamantes in **Idomeneo** with the Welsh National Opera and his first Don Ottavio in Lyon Opera's production of **Don Giovanni.** In 1992, he made his Glyndebourne Festival debut as Ferrando in **Cosi fan tutte** and returns to Glyndebourne in 1994 for the opening of the Festival as Don Ottavio in the new production conducted by Simon Rattle. John Mark Ainsley is currently studying with Anthony Rolfe Johnson and Diane Forlano.

MARK MCSWEENEY

Baritone Mark McSweeney has earned widespread praise in the Boston area and beyond for his appearances in recital, oratorio, and on the operatic stage. In addition to his long association with the Handel & Haydn Society as both chorister and soloist, Mr. McSweeney has performed with the Boston Cecilia, the Boston Early Music Festival, Emmanuel Music, and most recently, with the Bach Choir of Pennsylvania as Jesus in Bach's **St. Matthew Passion.** He has performed extensively in Emmanuel Music's acclaimed concerts of the complete lieder of Schumann and Brahms. In 1992, Mr. McSweeney made his operatic debut when he appeared as Papageno in Emmanuel Music's production of **Die Zauberflöte,** and later as Chou-En Lai in John Adam's **Nixon in China** at the Adelaide Festival in Australia.

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Franghiz Ali-Zadeh: Mugam Sayagi
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soprano

MARTIN KATZ, *piano*

works by PURCELL, SCHUMANN, STRAUSS, BIZET and PREVIN

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